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French texts in America is Mr. Henning's *La question d'argent*, by Alexandre Dumas, fils. The introduction, covering some eight pages, is exactly what is needed by the average American student. If introductions can be divided into two classes, the stimulating and the exhaustive (too frequently the exhausting), then Mr. Henning's would be classed among the former. All the minute facts of the author's life, all the dates and particulars so dear to a certain set of annotators, are conspicuous by their absence in this editor's introduction, and instead are found a few pages of matter which touch on the various social and literary influences in Dumas' life in such wise as to prove a veritable stimulant to the student's mind, inducing in it a desire for a further acquaintance with the life and writings of this clever "dramatist and moralist." The play itself is well adapted to class-room work, and will prove interesting to second and third-year students. The notes are as well prepared as is the introduction, and form the close of a publication which must be acknowledged much more satisfactory than are a number of recent texts.

A statement of the mutual relation of the different characters, on p. xvi. would prove helpful. There are very few misprints in the text. Read *avez* for *avec* (p. 8, 10). It might, perhaps be well to explain in a note the *c*, on p. 18, 28. The rather peculiar use of *beaucoup* on p. 19, 4 might be noted. *Si* (p. 61, 4) had better be explained. The possible criticisms on the notes are not many, and are nearly all unimportant. The wording of the notes on pp. 9, 2 and 74, 2 might be changed, as the average student would hardly understand how *que* could "repeat" *comme* or *si*. There is a hidden meaning in *d'une grande richesse* (p. 13, 1) which could be brought out in the note. The term *écu* (p. 18, 2) is so often used to denote a five-franc piece, that it is hardly correct to say that it "commonly" today equals three francs. *Qui* (p. 22, 3) used for "what" is an old rather than an "unusual" construction; at least, it was used formerly more frequently than it is now. "It's a set price" (p. 71, 1) hardly contains the full meaning of *c'est un prix fait comme pour les petits pâtés*; in such a rendering the sarcastic turn given by *comme pour les petits pâtés* is entirely omitted. If *qu'il* (p. 87, 4) were meant for *qui*, as the note states, Mathilda would have called attention to this misspelled form, as she does with *scélérat* and *salut*, and *qu'il* would have been spelled correctly in the text, as are the above words. *Qu'il* must, therefore, represent *que+il*, used here ungrammatically. This *que* probably depends on *écrivez*, a more correct French construction requiring the subjunctive *donne* instead of the future *donnera*; the meaning would thus be *demandez à M. Jules de vous en donner*, or *écrivez-lui pour qu'il vous en*

*donne*. Another possibility is that *que* is here used instead of *car*. *Feux de Bengale* (p. 90, 1) are not always "blue" lights. A note (p. 95, 1) on the use of *huit jours*, *quinze jours*, *une quinzaine*, might not be superfluous. It should be stated that *qui* (p. 106, 3) is more indefinite than *celui qui*, thus corresponding rather to *quiconque*.

Such are the criticisms of a text which, except for these minor faults, is unusually satisfactory.

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### ENGLISH LITERATURE.

*Leaves from the [Golden Legend]* Chosen by H. D. MADGE, LL.M. / With Illustrations by / H. M. WATTS. Westminster: Archibald Constable & Co., 1898. xvii-286 pp.

THIS dainty little volume is confessedly intended only to satisfy the idle and "short-minded" curiosity of the general reader. It is an effort to popularize some of the more interesting stories in the *Legenda Aurea*, and the work, from this point of view, is very well done. The (ten) full-page illustrations are pleasing. The typography of the volume is clear and correct, with here and there a slip. The selections are judicious. Indeed, one can hardly go astray in selecting stories from the *Legenda*, the paths are too well marked out. Hence we are not surprised to find Mr. Madge giving us *Barlaam and Josaphat*, *St. Brandon*, *St. Eustace*, *Sts. George and Alban* (being an Englishman), *Seven Sleepers*, *St. Ursula*, *Holy Cross*, etc., including nearly all the better known and more interesting legends. There are forty-four chapters in all; and Mr. Madge has had the good sense to give, in the case of really interesting stories, the complete version. But in some cases he gives only a fragment, in many only a detached miracle. In this connection we may state that it seems to us he makes an error in fusing into one chapter stories from widely separated legends, and without indicating in any way their sources; for example, in chapter forty-two, p. 361 (*Purgatory and the Dead*), the first three tales (only separated as paragraphs in the text) are from *All Souls* (Graesse's Latin ed., pp. 731-733), while the fourth is from *St. Lawrence* (*Ib.* p. 494) and in cap. 44, p. 267 (*Of Some Possessed with Devils*), the first is from *St. Ambrose* (*Ib.* p. 252), the second from *St. Elizabeth* (p. 766), the third from *St. Peter Mart.* (p. 289), and the last from *St. Dominic* (p. 475).

The text of Caxton, or Wynkyn de Worde, is used, but modernized both in spelling and vocabulary. The general character of the changes may be seen in a few lines (p. 263-4):

"And this judge took away by force three houses that were longing to the church of Saint Lawrence, and a garden of Saint Agnes, and possessed them wrongfully."=(Kelmescott ed., p. 715).

"And this judge tooke awaye by force three howses that were longyng to the chirche of saynt laurence, and a gardyn of saynt Agnes, and posseded them wrongfully."

A goodly portion of the *Introduction*, which contains ten pages, is devoted to the life of Voragine and to a discussion of the scope of his work and its popularity, etc. On p. x we find:

"Caxton's edition [of the *Golden Legend*] with its four hundred and forty-eight chapters is the largest, but the French version which he followed (Paris, 1480) is not far off with 440."

This is surely a *lapsus*; Caxton has two hundred and fifty chapters, and a corresponding reduction should be made in the number assigned to de Vignay. Mr. Madge is, perhaps, excusable for counting Jean Belet's so-called *Legende des saints dorés* as a "rendering" of the *Legenda*; it is really very different, as he might have learned from the notice of MS. Add. 17, 275, Brit. Mus. He is acquainted with the English prose version in Egert. MS. 876; whether he knows the other MSS. we can only guess; but he certainly was not familiar with MS. Add. 11, 565 and its incorporated English saints, since *St. Alban* and *St. Katherine* (see pp. xiv, 270, and 282) are the only ones which he thinks Caxton got from his "englysshe legende." The *Notes* (pp. 270-286) are useful and amply sufficient for their purpose, with enough learning to justify them, and enough interest to leaven the learning. The most pretentious are those on *Barlaam* (based chiefly on Zotenberg and Jacobs), *Brendon* (Wright, Zimmer, Whitly, Stokes, etc.), and *Patrick*. It is unfortunate that, in the latter, the note is far longer than the text, which is a short portion of Caxton's short legend, when he might have given us the real Purgatory story as found in the English MSS.

The book is reviewed in the *Academy*, Oct. 22, 1898.

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## CORRESPONDENCE.

### AN INTERPOLATION IN THE TOWNELEY ABRAHAM PLAY.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Among the various English Mysteries on the subject of Abraham's Sacrifice, the Broome, Towneley, and Dublin [Northampton] plays are in one respect peculiar:

Deus reveals the divine purpose in the trial of Abraham. The plays, however, do not agree in representing the Godhead as impelled by the same motive.

That the monologue of 'Deus,' original in the other two, was an interpolation in the Towneley, play has been recognized before (Davidson, *English Mystery Plays*, p. 130), but its source has never, I believe, been pointed out.

The Towneley play of Abraham is written in an eight line stanza, with alternate rimes. This metrical structure is broken by the seventh stanza, which is composed of couplets riming *aa bb cc dd*.

Deus. "I will help adam and his kynde,  
Might I luf and lowte fynd;  
Wold thay to me be trow, and blyn  
Of thare pride and of thare syn:  
My seruand I will found and frast,  
Abraham, if he be trast;  
On certan wise I will hym proue,  
If he to me be trow of louf."

What seems to be the source of this interpolation is found in *Le Mistère du Viel Testament*, ll. 9511-9515:

Dieu. "Il sera fait  
Pour monstree le vouloir parfait  
Que j'ay des humains rapeller  
De ce lieu en ten bres fait.  
Ou Adam, par son grant forfait,  
Fait tous ses enfans devaler."

Brotanek (*Anglia* xxi, 21 ff.) has recently shown with much probability that the source of the Dublin play was a French version of the Abraham story, more closely resembling the Paris Lyons recension (E.F.) than that of the *Viel Testament*. However true this may be of the Dublin play, and of the original form of the other English mystery plays on the subject, the reviser of the Towneley must have been acquainted with a similar, if not identical, redaction as that given by the *Viel Testament* (A.B.C.), for E.F. omits that portion of the *Procès de Paradis* comprised between ll. 9435-9515. Since Towneley (7) is apparently the only place in the English mysteries, on the subject of Abraham's Sacrifice when the *Procès de Paradis* is evidently a source, it is clear that the French version used by the Towneley reviser must have been different from that used by the original author.

Except in the Broome and Dublin plays no reference to Adam's Fall is found in any of the other Abraham mysteries—and in both these the references are little more than a recapitulation of biblical history sufficient to mark the condition of affairs at the beginning of the action. But the Towneley mentions Adam in two additional places. In Abraham's monologue two entire stanzas are devoted to Adam, and in l. 61 his name recurs. It may have been this dwelling on the theme that prompted the interpolation.

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